GETTING THE MESSAGE: THE COMMUNICATION FOR YOUNG PEOPLE PROJECT

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SUMMARY

The Communication for Young People project sponsored by the Johns Hopkins University/Population Communication Services (JHU/PCS) project must be considered a successful endeavor by both commercial and social standards. The project demonstrated that entertainment programs with social messages can reach a large audience and foster positive attitudes and perhaps even long-term behavioral changes.

The Communication for Young People project was a mass media campaign developed around two songs and related products such as videos, posters, and media kits. The campaign became one of the most widely discussed, award-winning social projects in the history of development communication in Latin America. The songs, sung by two popular young vocalists. Tatiana and Johnny. promoted a message on sexual responsibility for young adults and reached the top of the popularity charts in every country in which they were released. One song even reached number one in Mexico and Peru. The record company that produces Tatiana's records reported that the album containing the songs became one of the company's all-time best sellers. Rough calculations based on conversations with media representatives and family planning officials throughout the region suggest that the songs and discussions about them received over 1 million hours of air time. It would have been impossible to purchase this amount of air time. Moreover, the tremendous airplay of the songs generated substantial favorable publicity in the print media, further promoting the songs and their messages.

The project received support from many different groups: young adults, their parents, media representatives, politicians, and religious leaders. Each group interpreted the songs' messages according to its own view of teenage sexuality, which was the intention of the project. The campaign aimed to bring adolescent sexuality to the forefront for open discussion (and, it was hoped, action) by the people of Latin America.

The social messages of the Tatiana and Johnny materials were well-understood and accepted. Both qualitative and quantitative research demonstrated that the use of popular music (and its related products) and the messages conveyed by the songs were appropriate for the intended target audience. The primary message promoted by the project was the need for sexual responsibility, which young adults rightly perceived as a need to reflect on whether to engage in sexual activity. The secondary message, which young adults also understood, urged teenagers to postpone sex until they were more mature. The youngest segment of the teenage audience was particularly receptive to the concept of postponing sexual activity -- an achievement that cannot be overstated because it is this segment that is the least informed about reproduction and sexuality and is at greatest risk for unwanted pregnancies. Older teenagers, especially young men, were not as receptive to the message of postponing sex, but they also agreed that people should be mature before engaging in sexual activity.

The project appears to have been less successful in channeling young people to family planning centers for counseling or services. Center records were incomplete, but anecdotal information from service providers suggests that there was some increase in demand for services at family planning centers. Interviews with teenagers indicated that they believed that teachers and schools should be the principal source of information on sexuality, reproduction, and contraception. However, most schools in Latin America provide only general information on these areas.

Although only a few young adults went to the family planning centers, they did discuss the songs and their messages with others. More than half of all respondents stated that they discussed the songs with female friends. More than a third reported discussing the songs with their mothers. These findings confirm the supposition that the target audience found the topic interesting and understood that the songs contained messages on teenage sexuality. Furthermore, these findings support the contention that young adults are seeking additional information and guidance on these topics.

What made this project a success was its commercial viability. Media executives confirmed their commitment to social campaigns but emphasized that they are constantly requested to donate free air time or print space for worthwhile causes. However, they cannot respond to every request because they must retain a large audience in order to operate a successful business. The media responded very well to the Tatiana and Johnny materials because they could make money while promoting a valuable social cause.

The target audience of young adults emphatically endorsed this entertainment approach to social development communication through the purchase of Tatiana's record and the many telephone calls and letters that they sent to radio stations, the record company, and the family planning centers. Young adults do not want lectures; they want to be entertained and to learn about issues that are useful and relevant to their lives. Because the message of the two songs was conveyed in an attractive, modern format by appealing, credible role models and had immediate relevance to the audience's lives, it reached and was remembered by millions of young people throughout Latin America.

1. INTRODUCTION

The Johns Hopkins University/Population Communication Services (JHU/PCS) project sponsored a mass media campaign in 11 Spanish-speaking countries to promote sexual responsibility among young people. In 1985, JHU/PCS contracted with Fuentes y Fomento Intercontinentales (FFI), a Mexican marketing and production company, to coordinate the campaign, known as the Communication for Young People project. The project was formally launched in January 1986 and ended in December 1986.

The challenge for developing this project was to use the techniques of global advertising to reach a large regional audience with a message on sexual responsibility and family planning. JHU/PCS's, Project Director, Patrick L. Coleman, developed the concept of using music and its related products to reach young people with a message on sexual responsibility. FFI's President, Frank J.P. Segura, provided the knowledge of and contacts within the music industry for putting together the creative package. The media products for this project were two songs; two music videos; four television commercials; four radio spots; 11,000 45-rpm records; 11,000 two-sided, full-color posters and record jackets; one press kit that contained black and white photos, color slides, and a brochure; and seven press bulletins.

Early in the development stage of this project, planners decided to make the products as commercially viable as possible. Thus, professional composers and singers were essential to the project. Composers were invited to participate in a song-writing contest. From among more than 30 entries, 6 songs were selected for pretesting with young adults for commercial acceptability and social content. The two winning songs, which were selected by an audience representative of the target audience and by JHU/PCS and FFI, were then recorded by two popular young singers, Tatiana and Johnny. These singers were selected because of their commercial potential, their availability and willingness to participate in the project, and their image as positive role models.

Contacts were made with family planning centers in the 11 countries where the project was to be launched. These centers already provided counseling and guidance assistance for young people. To direct young adults to the family planning centers for further information or services, all of the products were tied to these centers.

Once the songs and other products for the campaign were produced, they were previewed by Tatiana's record company, which found the products to be of acceptable commercial quality. The company agreed with JHU/PCS and FFI to include the songs on Tatiana's next album and to provide JHU/PCS with royalties from the sales of the album. The record company also promoted the two songs for its own commercial ends through its marketing and promotion department

In January 1986, the first song, "Cuando Estemos Juntos" (When We Are Together), was launched with a major press conference in Mexico City. The world premiere of the music video was broadcast on a popular television show, "Siempre en Domingo," to an estimated audience of 150 million people. "Cuando Estemos Juntos" quickly soared to the top of the charts and stayed there through the summer. The second song, "Detente" (Wait or Stop) was officially launched in August and was also a top-10 hit.

Although the songs had been designed to be commercially successful, their popularity exceeded all expectations. Not only were both songs hits, they also remained popular for all of 1986

and into 1987. The commercial success prompted a closer look at the social impact of this project. In early 1987 JHU/PCS contracted the Institute of Communication Research in Mexico, a social and commercial market research company, to undertake a postcampaign evaluation. Prior to conducting the evaluation, representatives of the Institute discussed the evaluation in Baltimore and Washington with representatives of the Agency for International Development (A.I.D.), JHU/PCS, and two communication research specialists.

It was decided that the Institute of Communication Research would use both qualitative and quantitative research methodologies to closely examine the social impact of the Communication for Young People project. Specifically, the Institute would (1) conduct a survey of the target audience, (2) hold focus group discussions with different segments of the target audiences, (3) analyze the content of a random sample of letters, (4) conduct interviews with media representatives, and (5) analyze focus group discussions for a conceptual mapping of the target audience and the project objectives. The Institute was also to review the records of family planning centers to determine the impact of the project at the center level; however, this proved impossible because center records did not track clients by age or source of referral.

2. RESULTS OF THE SAMPLE SURVEY

To determine the social impact of the Communication for Young People project in conveying the messages of the campaign, a sample survey was conducted of preteens and teenagers between 10 and 19 years old. Based on independent probability samples, 2,296 household interviews were conducted in four major metropolitan areas of Mexico: Mexico City (n = 657), Guadalajara (n = 673), Monterrey (n = 554), and Ciudad Juarez (n = 412). Fifty-two percent of the sample were female and 48 percent were male. Sixteen percent of the respondents were between 10 and 12 years old, 21 percent were between 13 and 15 years old, and 63 percent were between 16 and 19 years old. The sample was evenly split between lower and middle-class respondents.

Because the campaign was designed to appeal to younger teenagers, the results of the surveys of younger and older teenagers were compared. No baseline survey was conducted prior to the campaign, so it was not possible to compare responses before and after the campaign.

Respondents were asked to recall, unaided, their favorite popular songs from 1987 and 1986; then they were asked if they remembered any songs from a list that included "Cuando Estemos Juntos" and "Detente." The sample was then divided into three groups: (1) those who recalled the two campaign songs unaided; (2) those who recalled the songs with prompting; and (3) those who had no recall of the songs. Such a classification represents the best indirect indicator (after the fact) of at least one type

of communication impact. Another indicator was the degree to which an individual liked the songs.

One of the main objectives of the survey was to determine whether these measures of popular response to the songs were related to attitudes and behavior relevant to the responsible-sex theme of the campaign. The results were quite positive, as summarized below.

 The two singers, Tatiana and Johnny, were very popular among both male and female teenagers of all ages, especially among female teenagers. Tatiana was much more favorably evaluated than was Johnny and was perceived as a good role model for young women.

For example, in response to questions about their first, second, and third favorite female singers, Tatiana was mentioned more frequently than any other female singer: 38 percent compared with 34 percent for the second most popular singer, Yuri, and 26 percent for Lucia Mendez. Johnny was mentioned as one of the top three favorite singers by 5 percent of respondents, which was relatively low compared with Mexico's most popular male singer. Jose Jose, who was mentioned by 50 percent of the respondents. The lower popularity rating for Johnny is not surprising given that this was a first attempt by this non-Mexican singer (Johnny is Puerto Rican) to compete against one of Mexico's all-time favorite male singers. The responses do, however, accentuate the truly remarkable and unexpected popularity of the 16-year old newcomer, Tatiana, who volunteered for the responsible-sex campaign. As a couple, Tatiana and Johnny were mentioned as either the first, second, or third most popular duos by 49 percent of the respondents. The next most popular pair, Rocio and Gabriel, were mentioned by only 32 percent of respondents.

On a 7-point popularity scale (with 7 the highest rating), Tatiana received the highest average evaluation (5.38), followed by Daniela Romo (5.27) and Yuri (5.13). Johnny had an average rating of 4.64. As a couple, Tatiana and Johnny had by far the highest rating (5.55), followed by a half-a-scale distance by Flores and Fachelli (5.22) (see Table 1 and Figure 1).

Table 1. Comparative Ratings of Tatiana and Johnny and Other Singers

(on a popularity scale of 1 [low] to 7 [high])

Singer	Popularity Rating
Tatiana	5.38

Daniela Romo	5.2	7
Yuri	5.13	
Mijares	4.79	
Franco	4.72	
Johnny	4.64	
Johnny and Tatiana	5.	55
Laura Flores and Sergio Fachelli		5.22
Daniela Romo and Mijares		5.00

2. Level of recall of the songs and the videos was high, and the songs received very positive evaluations, especially "Cuando Estemos Juntos."

Both songs were considered to be well-produced, with good rhythm, catchy lyrics, and well-crafted arrangements -- findings consistent with the songs' strong commercial success. The level of unaided recall was 19 percent for "Cuando Estemos Juntos" and 12 percent for "Detente." Recall of "Cuando Estemos Juntos" was highest among the younger teenagers (25 percent), second highest among the middle group (21 percent), and lowest for the older teenagers (15 percent). Percentages for "Detente" showed no significant difference by age group (see Figure 2.) Unaided recall of the videos was 20 percent for "Cuando Estemos Juntos" and 9 percent for "Detente." On the 7-point scale, "Cuando Estemos Juntos" received the highest average rating (5.57), with a song called "No Controles" in second place (5.32) and "Detente" down another half a scale point (5.44) (see Table 2 and Figure 3). The video for "Cuando Estemos Juntos" was rated more highly on average than the "Detente" video (4.48 vs. 3.41).

 The messages of the two songs were correctly identified, with noticeable differences in interpretation between the younger and older groups of teenagers.

Table 2. Comparative Ratings of "Cuando Estemos Juntos" and "Detente" With Other Songs and Videos (on a popularity scale of 1 [low] to 7 [high])

Popularity Song/Video Rating

Song

Cuando Estemos Juntos 5.57 Detente 5.44

No Controles 5.32 Toda La Vida 4.92

Video

Cuando Estemos Juntos 5.48

Detente 5.41 No Controles 5.24 Toda La Vida 4.86

The most frequently mentioned interpretations of the message of "Cuando Estemos Juntos" were "postpone sex" (40 percent) and "wait to be together" (39 percent). By far the most common interpretation of "Detente" was "postpone sex" (64 percent), followed by "think about the consequences" (22 percent) (see Figure 4). The most frequent interpretation of the songs' messages by younger teenagers was "think about the consequence," but for older teenagers the most frequent interpretation was "postpone sexual relations."

4. Teenagers who recalled the songs unaided and who liked the songs the most reported a more positive attitude toward postponing sexual relations.

Responses to a series of questions about when it is acceptable to have sexual relations revealed a "stair-step" pattern that correlated with the respondents' level of recall of the songs. For example, when asked if having sexual relations is acceptable for a couple who merely "like one another," approximately 34 percent of those who could not recall "Cuando Estemos Juntos" said ves. compared with 15 percent of the aided-recall group and about 10 percent of the unaided-recall group. When the condition "if they love each other" was added to the question, the percentage of those who said yes increased, but the pattern remained the same: about 55 percent of the no-recall group said yes, compared with 46 percent of the aided-recall group and 37 percent of the unaided-recall group. Recall of "Detente" showed the same general pattern of responses. Responses also showed the same stair-step pattern according to the degree of the songs' popularity with respondents. This is the pattern that would be expected if listening to the songs and liking them had the intended impact on the audience.

Although this pattern indicates a correlation between levels of recall/liking the song and the desired attitudes toward sexual relations, it does not indicate causality -- that is, whether the songs themselves influenced listeners' attitudes or whether listeners who were already sympathetic to the messages in the songs were more likely to remember the songs later. An

experimental design with control groups or time-series data would be required before making any causal inferences.

The advanced conceptual mapping technique used to evaluate commercial marketing campaigns provided additional support for this conclusion. (See Appendix A for a full explanation of this research methodology.) Concepts that are considered to be close to one's self (in this case the self-concept "tu") are good indicators of an individual's attitude and behavior. For example, commercial products that a segment of a market regularly buys are consistently perceived by members of that group to be closer to the group's collective "self" than they are by groups that do not buy those products.

For the total sample, the concept of sexual relations is perceived to be far from the self, which would be expected for a population in which only 14 percent reported having had a sexual relationship. However, the sex and age of the audience bear strongly on the perception and behavior of its members. There is a natural convergence of the self and sexual relations in the conceptual map that corresponds to the age and sex of the group. For example, the greatest distance between the self and sexual relations is reported by the youngest girls, ages 10-14, followed by the older girls, ages 15-19. The next group is composed of boys ages 10-14, followed by the older boys ages 15-19, who perceive sexual relations as closest to their self-concept. Their reported behavior reflects these differences. Twenty-three percent of the older boys have already had sexual relations, as opposed to only 3 percent of the younger boys, ages 10-15.

The analysis of these conceptual maps by recall of the two songs further confirms the results of the other attitude measures. The distance between the self and sexual relations is greater -- diverges -- by level of recall of the two songs, especially for "Detente." Thus, teenagers in the unaided-recall group perceive a greater distance between themselves and sexual relations than the aided-recall group, who in turn perceive a greater distance than the no-recall group. The no-recall group of teenagers perceives sexual relations as closer to themselves than any of the other groups. Actual sexual involvement is also consistent with these perceptual differences. For example, only 13 percent of those who could recall "Detente" had already had a sexual relationship as opposed to 21 percent of those who could not recall the song. For "Cuando Estemos Juntos," the gap is even greater: 13-14 percent of those who could recall the song compared with 34 percent of those who could not.

 An analysis of the results of the conceptual mapping confirmed that the songs applied the most effective strategy for promoting the message of sexual responsibility among young teenagers, especially for the female members of the audience.

Given the relationships found among the concepts in the same conceptual map, it is possible to evaluate which combination of concepts would have been the most effective in inducing teenagers to exercise greater self-control regarding sex. An analysis of the conceptual relationships reveals that a message that combined "young people" (juventud), "self-control" (controlarse), and the "self-identity" of the audience (tu) would have been the most effective in increasing the impact among teenagers of the message of self-control. This combination occurred in the songs, which emphasized "young people," "self-control," and "teenagers just like yourself" (self-identity), suggesting that they indeed had applied the most effective strategy for increasing the impact of the songs' messages.

An analysis of the lyrics, the age and appeal of the singers, and the extent to which members of the audience identified with each of the singers suggests that the strategy for promoting the message was optimal for teenage girls, because of their close identification with Tatiana. Conversely, the strategy may not have been optimal for promoting the message among teenage boys, because their appreciation of and identification with Johnny was not as high as desired. It should be remembered, however, that none of the participants in the focus group sessions could suggest a better male singer to accompany Tatiana than Johnny, even though they would have preferred another singer. Thus, the choice of the male singer may have been an unavoidable limitation of this particular campaign. For the future, the implications are clear: more preliminary research on the views of male members of the audience will be necessary in order to select a more appropriate role model to present the message of sexual responsibility to male youth. It should also be noted that this survey was conducted in Mexico, where the audience strongly favors national stars over non-Mexican artists. It is likely that in other countries, where Johnny is better known, he would have been considered a stronger role model and performer.

A substantial proportion of those surveyed, especially the girls, said that they talked to others about the songs.

One of the main objectives of the campaign was to get teenagers to think about sexual responsibility and start talking to others about it. At least 51 percent of the respondents said that they talked to their female friends about the songs, and 32 percent said that they talked to their male friends about them. As many as 34 percent said that they talked to their mothers about the songs, and 16 percent said that they talked to their fathers. And finally, 7 percent said that they talked to their teachers about the songs (see Figure 5 and Table 3). The survey did not determine the content of these conversations, but given the high percentage who liked the songs and correctly understood their content, we can speculate that the impact of the songs on interpersonal communication was positive.

Respondents considered teachers and school authorities to be the best sources of information about sex and contraceptives; health clinics were considered the best places to obtain guidance and orientation.

All age groups reported teachers as the best source of information on sex education. The second best source of information listed was parents. The older age groups reported peers as sources of information, even though teachers were the preferred sources (see Figures 6 and 7).

Health clinics, pharmacies, and private physicians were known to the target audience as sources of contraceptive supplies. Only about 15 to 25 percent of the interviewees were aware of the youth services provided by the private groups CORA in Mexico City and FEMAP in Ciudad Juarez (see Figure 8).

3. RESULTS OF THE ANALYSIS OF FOCUS GROUP DISCUSSIONS

Focus group discussions were conducted with six groups of 10 teenagers each: three all-female groups and three all-male groups divided into three age groups (10-12 years, 13-15 years, and 16-19 years). All discussions were videotaped and tape recorded for later analysis.

 Overall, Tatiana was evaluated positively as a singer by both female and male participants.
 Johnny, however, was not considered as good a singer as Tatiana -- a judgment that may be biased because of the Mexican public's tendency to downgrade artists who are not Mexican in favor of national stars.

Tatiana was considered to have enormous potential as a popular singer because of her personal charm, natural grace, and youth, which enhanced her acceptance by teenagers. Female teenagers closely identified with her, while male teenagers found her very attractive. Johnny, however, was not evaluated as highly because of the thin and delicate timbre of his voice. Although most of the participants would have preferred a substitute for Johnny, they could not identify a better choice.

2. There was no consensus among the participants regarding the quality of the songs.

Some preferred the joyful, catchy lyrics and tune of "Cuando Estemos Juntos"; others thought the tune was too upbeat for the lyrics. Some thought the lyrics and music of "Detente" were a better match than those of "Cuando Estemeos Juntos."

 Participants believed that the primary message conveyed by the songs was "to postpone marriage and not marry too young." More sophisticated interpretations of the songs' messages varied by age.

On a more sophisticated level, the songs were interpreted according to the implications of the message for sexual behavior. Younger teenagers believed that pregnancy and unwanted children were the main consequences of acting too quickly and without sufficient thought before becoming involved in sexual relations. Most groups interpreted sexual responsibility as the postponement of sexual relations, although two groups interpreted sexual responsibility as facing the consequences of sex: providing economic support (having a job) and being prepared to be a parent. Unwanted pregnancies were considered an obstacle to young peoples' educational goals. The younger teenagers viewed these issues from the perspective of future responsibilities. whereas the older teenagers reviewed the issues from the perspective of current relationships -- putting limits on their relationship, not entering into a sexual relationship. "Detente" was clearly perceived as a more explicit follow-up to the theme introduced by "Cuando Estemos Juntos."

4. Generally, the participants thought that the woman should be the one to say "no" and "stop" to the sexual advances of a man because women are the ones who get pregnant and suffer the consequences.

Girls thought that if a man really loves a woman, then it should be possible to stop in time. Older male teenagers, however, thought that sexual advances are difficult to stop if they have gone too far, so women have the responsibility of saying "stop" before the man becomes too aroused. In isolated instances, some male teenagers thought that men should also be responsible.

- 5. Female teenagers strongly identified with Tatiana because she is young like themselves; consequently, they thought that the songs' messages could reach young women.
- The participants believed that the songs were an important contrast to the usual dose of rock, love, and sex and could thus be effective because they make people think about sexual responsibility.
- 7. Focus group participants did not think that listening to the songs alone would encourage anyone to seek sexual guidance, either because such needs are already satisfied or because the lyrics of the songs did not specifically encourage seeking guidance. This response suggests that public service announcements are an important part of this type of mass media campaign.

An additional series of focus group discussions was conducted in Mexico by Pro-Superacion Familiar Neoleonesa, A.C. (PSFN), a private family planning association in Monterrey, Mexico, with support from the Population Council. The results of these discussions, which confirm the findings of the Institute of Communication Research, are included as the Appendix.

4. RESULTS OF THE CONTENT ANALYSIS OF LETTERS

From among thousands of letters received during the campaign from January to December 1986, a random sample of 1,000 was selected for content analysis. A proportionately greater number of women wrote letters (78 percent) than did men (22 percent). The most frequently mentioned source (53 percent) for letter referrals was Notitas Musicales, a magazine widely read by teenagers that prints lyrics of popular songs. CORA was mentioned in 14 percent of the letters (see Figure 9). Letters were received from February to December, reaching a peak in April, when both songs were being broadcast most frequently. The number of letters increased from 50 per month to 450 per month in April, falling back to 50 per month in May.

Tatiana was mentioned seven times more frequently than was Johnny (35 percent versus 5 percent) and two times more often than were Tatiana and Johnny together (35 percent versus 17 percent). "Cuando Estemos Juntos" was mentioned twice as often as "Detente" (43 percent versus 24 percent). The campaign itself was mentioned in 27 percent of the letters. The singers, songs, and videos were well received. References to the campaign congratulated both CORA and FFI for sponsoring the campaign and providing good advice to young people. They were asked to continue making songs with a social message.

Seventy-five percent of the letters discussed the themes of the two songs: 35 percent discussed only the message of "Cuando Estemos Juntos," 6 percent only the message of "Detente," and 34 percent discussed the messages of both. Sixty-eight to 79 percent of the letters stated that the main objective of "Cuando Estemos Juntos" was to help teenagers understand and to orient them toward sexual responsibility. Forty-one percent of the letters stated that "Detente" urged postponement of sexual relations, 31 percent that the song urged greater thought on the consequences of sexual involvement, and 30 percent that it urged the importance of being prepared before having children (see Figure 10).

Ninety-three percent of the letters indicated that the main behavioral impact of the campaign was to encourage teenagers to think responsibly about sex at a young age; and 4 percent of the letters suggested that the impact was to encourage teenagers to talk with and give advice to others on sexual relations (see Figure 11).

5. RESULTS OF INTERVIEWS WITH MEDIA EXECUTIVES

Personal interviews were conducted with 26 representatives of the music/media industry to obtain their reactions to the campaign. Twenty-one respondents were men, and five were women; the sample included 15 directors, 3 managers, 5 supervisors, and

3 music programmers from radio stations, magazines, and newspapers.

1. Recall of the singers by representatives of the media was high, but not as high as that among the audience for the songs.

The unaided recall of Tatiana was 39 percent, compared with 43 percent for the singer Daniela Romo and 54 percent for Yuri. With aided recall, the figures reached 61 percent for Tatiana, compared with 57 percent for Daniela and 40 percent for Yuri. Johnny was recalled unaided by only 4 percent, but the aided recall was 96 percent. As a singing duo, Johnny and Tatiana were recalled by 50 percent of the sample (see Figure 12).

"Cuando Estemos Juntos" reached a broadcast frequency equal to that of a national hit at the height of the campaign, and "Detente" reached moderately high levels of broadcast frequency.

"Cuando Estemos Juntos" reached a peak of six to seven broadcasts per day, or just about equal to the broadcast frequency of a top hit (about eight broadcasts per day). "Detente" was broadcast four to five times per day at its peak. "Cuando Estemos Juntos" also remained popular longer than "Detente": 8 months for "Cuando Estemos Juntos" (January to August 1986) compared with 4 months for "Detente" (April to July 1986).

Telephone calls to radio stations reached 13-15 per day from January to April for "Cuando Estemos Juntos" and 11 per day from May through August. Four to five telephone calls were recorded daily during the peak popularity of "Detente." Although this song was not as popular as the first, it was still a hit song (see Figures 13 and 14).

3. The majority of the media executives were favorably disposed to this type of campaign.

The general consensus among media executives was that campaigns of this type are good because they carry a useful social message. The media executives believed that the message to teenagers and young people was to postpone sexual relations until teenagers are emotionally mature. The media executives also thought that a secondary message of the songs was the importance of responsible parenthood, which they related to the use of contraceptive methods. Seventy-one percent of the executives gave a very good rating when asked about their attitude toward the campaign (see Table 4).

Table 4. Attitude Toward Campaign by Media Executives by Type of Media, City, and Province

Radio Mexico Rating Total Stations Magazines Newspapers City Province

29.4 Very Good 70.8 52.9 17.6 64.7 100 Good 20.8 60 20 20 27.8 Poor 33.3 8.3 11.1

4. The media representatives stated their willingness to support social themes and campaigns.

All of the media executives realized that they have a social as well as a commercial responsibility. They emphasized that this campaign was easy for them to support because of the commercial viability ("attractiveness") of the material. The media executives spoke of the value of materials and products that can be promoted and incorporated into their regular programming, which is not only more cost-effective than paid advertising but also reaches and holds the attention of a larger audience.

6. Conclusion

Both the data and their analysis indicate that this project was successful on both commercial and social levels. The two songs were on the top-20 hit-parade in Mexico for several months. "Cuando Estemos Juntos" was number one for 3 months and was voted the second most popular song of the year by Mexican fans. Tatiana's long-playing album, which featured the two songs, sold over 400,000 copies, principally on the strength of "Cuando Estemos Juntos" and "Detente." "Cuando Estemos Juntos" was also featured in special albums as one of the best duets of 1986 and one of the 12 best singles of 1986.

The qualitative and quantitative research shows that the songs achieved their intended social impact. The messages were correctly interpreted by the vast majority of the audience. The message of restraint was understood by young people and tended to reinforce a more cautious attitude among the younger segments of the audience than among the older segments. The campaign urged sexual responsibility rather than contraceptive usage because it was hoped that the younger audiences would respond more favorably to a message encouraging them to postpone sexual relations. Although no data were collected on actual behavior, it appears that attitudes about delaying the onset of sexual relations may have been strengthened, especially among young women in Mexico.

This project demonstrates that products with a strong social message can be commercially successful. The combination of commercial viability and a social message led to increased exposure for the Tatiana and Johnny materials. The media

executives interviewed stated that commercial viability was the principal reason they promoted this campaign more than other social campaigns. The media have social responsibilities, but their primary concern is the "bottom line" -- the profit or loss of their company. Media representatives encouraged JHU/PCS to continue producing entertainment-quality products that can be incorporated into existing programs at a great savings in air time costs. The estimated 1 million hours of radio and television air time in more than 11 countries in Latin America and the Caribbean received by the Tatiana and Johnny materials would have been impossible to purchase.

The commercial viability of this project helped make it unique, which in turn generated much free publicity. The press clippings about the project also help to demonstrate its success in meeting one of its chief goals: to bring the issue of teenage sexuality/pregnancy into the open for honest, forthright discussions among all segments of society: teenagers, parents, teachers, media representatives, politicians, and church leaders.

One of the most important conclusions from this evaluation is that popular songs and the broadcast media can be successfully employed to reach young people with a positive social message about sexual responsibility, even if the message contradicts the theme of the majority of competing popular songs. Given the serious nature of the problems of teenage pregnancy, early marriage, and subsequent school dropout, the use of popular songs and media may become more prevalent in the future. The following lessons learned from the current project can guide future social development communication projects, especially those aimed at young people:

- 1. Choose the most appropriate medium to reach the intended audience; for young people, this would be popular music.
- 2. Enlist professionals experienced in the chosen medium to ensure the best human and technological resources available.
- 3. Develop a high-quality product that will attract the commercial sector. Commercial support for a social message defrays many expenses, ensures wider dissemination of the message, and may even generate income for program expansion.
- 4. Use a medium, such as popular music, that has the potential for reaching a large, multicountry audience. This strategy enables small national or local organizations with limited resources to take advantage of the benefits of the medium; it may also attract additional helpful attention to the project because of this international scope.
- 5. Make ample use of focus group sessions and innovative techniques such as conceptual mapping to identify the most effective and meaningful way to present the problem to the intended audience; use role models with whom the audience can readily identify. Use concepts that are known to be the most effective for bringing about the desired social change for that

audience.

6. At a minimum, conduct a baseline survey with the intended audience as well as a survey after the campaign in order to assess how much change may have occurred as a result of the campaign. For campaigns in which the impact is expected to be cumulative over time, collect data from the intended audience at regular intervals (if not continuously) in order to conduct a time-series analysis of the expected change. Smaller, periodic surveys over the full course of the campaign could offer more insight than large surveys conducted once before and once after the campaign. Supplement data from the audience survey with indirect evidence of the campaign's impact from records of relevant counseling centers, "hotline" telephone banks, clinics and hospitals, or other centers where audience members might turn for assistance.

Because of the overwhelming, postiive response to the Tatiana and Johnny project, JHU/PCS planned to replicate this approach in other projects around the world. Projects are being developed in the Philippines, Nigeria, and Zaire that would also use commercially produced music to reach selected audiences with family planning messages. A follow-up project with new songs and videos is also being planned for Spanish-speaking Latin America, including Mexico, which would give JHU/PCS the opportunity to apply the lessons learned from this first experience.

APPENDIX

EVALUATION OF REACTIONS TO THE TATIANA AND JOHNNY VIDEOS IN MONTERREY, MEXICO

Pro-Superacion Familiar Neolonesa, A.C.

by

Esthela Diaz de May Yolanda Sepulveda John W. Townsend Maria Elena Casanova

From January to June 1986, two rock songs promoting sexual responsibility among adolescents saturated the airways in 11 Latin American countries. The concept for these songs, "Cuando Estemos Juntos" (When We Are Together) and "Detente" (Stop), was developed by the Johns Hopkins University/Population Communications Services project and was executed by a Mexican company, Fuentes y Fomento Intercontinentales (Development Communications Report No. 53, 1986). The artists were two popular young entertainers, Tatiana and Johnny, known throughout much of Latin America. The song and video, "Cuando Estemos Juntos," were designed to be more attractive, with a more subtle message, while the lyrics of "Detente" were to be more direct and

instructive. (See Boxes B-1 and B-2 at the end of this appendix for an English translation of these songs).

The complete package made available to radio and television stations and newspapers and magazines throughout the region included a 45-rpm record of the two songs (each 3 1/2 minutes long), which urged young people to be sexually responsible; a music video for each song; and two television and two radio commercials for each song. Also included was a record jacket, that folds out to a full-length two-sided poster (People, 3, No. 2, 1986). The poster also includes a list of 12 agencies which could provide more information and services if required. Nine of the agencies were International Planned Parenthood Federation (IPPF) affiliates, and two were service agencies devoted exclusively to the orientation of adolescents.

The songs were pretested in very rough form in three different settings with groups of young people: in schools, in an informal setting, and at work. The pretest results indicated that the songs were musically acceptable and that their message was attractive to young people. Focus groups indicated that youth would listen to the following messages: (1) young people should be sexually responsible for their actions; (2) it's okay to say "no," that is, the concept of postponing sex; (3) young men as well as young women should be sexually responsible; (4) young people can go to specific, identified places for professional counseling or guidance; and (5) positive role models are helpful for young people who want to be responsible. The songs were commercially very successful and were used as an educational tool by many family groups working with young adults in Latin America.

Pro-Superacion Familiar Neolonesa, A.C. (PSFN), a private family planning association in Monterrey, Mexico found the materials attractive and decided to test their effectiveness with the groups of youths in their project areas. PSFN operates two integrated youth centers and two community youth projects in poor urban areas of Monterrey. Each intervention provides sex education and family planning information to young adults under 22 years of age through schools and community activities (Studies in Family Planning 1987). The impact of these strategies and the utility of the Tatiana and Johnny video are being tested in the context of an operations research project with the Population Council's INOPAL program.

The objective of this brief evaluation is to summarize the results of the process evaluation of audience and users' perceptions of these songs conducted by PSFN in Monterrey and provide feedback to the sponsors and producers of these materials about their utility in practice. During December 1986, PSFN formed six groups of 10 young adults each to review the videos and provide feedback through a brief questionnaire about the messages received. The 60 youths interviewed included an equal proportion of males and females and ranged in age from 13 to 19 years. All were active participants in the PSFN youth activities in the operations research project areas. Nearly all the youths

polled had heard the songs before, but none had seen the videos prior to this test. This group may not be representative of the average audience reached by the mass media videos as these adolescents were already participating in activities with the PSFN program.

Table A-1 describes the percentage of youths who liked the videos and the reasons for their responses. As can be observed, at least 90 percent of the respondents liked the videos. There was no significant difference between the two songs in terms of their attractiveness to the audience. The message seemed more salient in the "Detente" video, whereas the production of the "Cuando Estemos Juntos" video was its most attractive features. The message of sexual responsibility was much clearer in the "Detente" video and was also rated as the most attractive component by 58 percent of the respondents.

Table A-1. Attractiveness of the Videos to the Audience

Item	Cuando Estemos Juntos (%) (%) (N=60)	
Liked the video	95	90
Reason for liking{a}		
Message Production Persons Other	28 40 24 8 2	45 26 5 4
Most attractive{a} feature of the video		
Dancing/Music/Other Persons Message	60 31 9	24 18 58

[{]a} The differences in the distribution of responses between the two songs were significant, p.05.

Table A-2 describes more explicitly the message received by the respondents. Only 60 percent of the youths got the appropriate message from the "Cuando Estemos Juntos" video, including the message that it is all right to wait and abstain from sexual relations and that it is important to respect your partner. The remaining 40 percent either could not verbalize the message or thought the purpose of the video was purely to

entertain. The message presented by "Detente," however -- that it is all right to tell your partner to stop and it is better to postpone sexual relations -- was correctly perceived by 79 percent of respondents.

Table A-2. Effectiveness of the Messages Perceived

Item	Cuando Estemos Juntos (%) (%) (N=60)	Detente	
Message perceived by	youths{a}		
Appropriate message (e.g., abstinence and responsibility)	60	79	
Inappropriate messag or uncertain	e 40	21	
How would you respond similar situation?{a}	d in a		
Follow recommendati presented in video (i.e stop or wait)		69	
Inappropriate or uncertain response	62	31	

[{]a} The differences in the distribution of responses between the two songs were significant, p.05.

Perhaps more interesting is that when asked how the youths would respond in a similar situation involving the potential for sexual relations, 69 percent of the respondents said they would react in a similar fashion as recommended by "Detente." The majority who observed "Cuando Estemos Juntos" responded with uncertainty (42 percent) or with responses that were inappropriate (e.g., would do exactly the contrary or would respond with love or presumably sex [18 percent]). More than 80 percent of the respondents also reported that they would recommend to their friends songs with these messages, and nearly all would like to see more videos on the theme of youth and sexuality.

Instructors have found the videos to be extremely useful in organizing and stimulating group discussions about adolescent sexuality. The quality of the production is far superior to that in most films available to programs in Mexico and captures the

attention of the audience. The support materials, including the lyric sheets, assist instructors in the analysis of the message and value clarification. The only potential drawback is the common lack of video players in the inventory of most family planning programs. This should be changing as video replaces film in most program libraries.

In conclusion, it appears that the video medium is particularly effective for reaching youths and that appropriate messages about sexuality can successfully be transmitted through this medium. The results of this process evaluation demonstrate that young people are in favor of this type of message when it is transmitted to them in an appropriate form through media that they like and characters that they can identify with. Interestingly, they liked the message best when it was more explicit and more direct as in the case of "Detente." The commercial success of this endeavor makes it more attractive, as it provides the motivation for record companies to continue this type of activity.

Following this exercise, PSFN recommended the use of these videos as part of their regular group meetings and encouraged directed discussion to ensure that the message received is clarified and leads to appropriate strategies for dealing with decisions on sexual practice. The successful experience with these songs/videos should be disseminated and used as a stimulus to produce more musical material dealing with adolescent development and sex education.

Box A-1. English Lyrics to the Song "Detente" or "Stop"

HE: Listen how our heart beats

Listen as it beats rapidly

SHE: Stop

HE: Feel how this great love grows

Feel how everything shakes

SHE: Stop

HE: I can't wait, I can't wait

I want you in my arms, I want to love you

SHE: Let's love step by step

Let's love step by step, stop

HE: I can't / I understand you

SHE: Try it drop by drop, it will taste better

Try it drop by drop and plant the seed

HE: I don't want to / we will do it

SHE: You don't have to run, you don't have to run

Love on the run is love to be lost

CHORUS: Stop

BOTH: Let's not love at the wrong moment

CHORUS: Stop

BOTH: Later to regret

CHORUS: Produces

BOTH: Children of only bread and water

CHORUS: Love on the run produces children of bread and

water

BOTH: Produces children

SHE: Without love, with nothing

Box A-2. English Lyrics to the Song "Cuando Estemos Juntos" or "When We Are Together"

HE: When we cross the park walking hand in hand,

When we daydream, awaiting the day when we will no longer be apart,

You always tell me to wait, that it still is not the

moment to give ourselves completely.

I know you are right when you say no, my heart tells me

SO.

SHE: When our moment comes, we can love each other without

setting limits, then we will discover the most

beautiful things that life can offer.

I don't want us to regret having lived an adventure.

You will see that I'm right when I say no, although my

heart is burning.

DUET: When we are together, two springtimes will enlighten

our world and there will be more time for love.

There will be plenty of time to love each other, and we

can give our children the best moments of our love.

HE: Whenever I am at your side, I forget everything.

I don't understand reasons, for when I kiss your lips,

I feel your emotions tremble in my arms.

Yet you tell me to wait, that its not the moment to

give ourselves completely.

SHE: You will see that I'm right when I say no, although my

heart is burning.

Table 1. Opinion About Other Singers (On a Scale of 1 [low] to 7 [high] Popularity)

Singer	Popularity Rating	
Daniela Romo	5.2	27
Tatiana	5.38	
Yuri	5.13	
Franco	4.72	
Johnny	4.64	
Mijares	4.79	
Daniela Romo and Mij	ares	5.00
Johnny and Tatiana 5.8		
Laura Flores and Sergio Fachelli		

Table 2. Comparative Ratings of "Cuando Estemos Juntos" and "Detente" With Other Songs and Videos (On a Popularity Scale of 1 [low] to 7 [high])

Song and Video	Popularity Ratinga
Song	
Toda La Vida Detente No Controles Cuando Estemos	4.92 5.44 5.32 Juntos 5.57
Video	
Toda La Vida Detente No Controles Cuando Estemos	4.86 5.41 5.24 Juntos 5.48

Table 3. People With Whom Survey Respondents Talked About the Songs, by Age, Sex, Socioeconomic Status, and City (percentages)

Socioeconomic Sex Age Status Total Male Female 10-12 13-15 16-19 Medium Low

Friends (female) 51	34	66	56	53	45	53	50	
Mother	34	25 4	2 4	45 3	34 2	4 3	6 (33	
Friends (male)	32	31	34	40	30	28	33	32	
Father	16 1	14 1 ⁻	7 2	23 1	5 10) 17	7 1	5	
Teachers	7	5 9	9 !	5 9	7	8	6		
Other Persons	44	35	52	47	46	41	48	41	
Base (n =)	2,296	1,106	1,190	370	0 48	5 1,44	1 1,1	58	1,138

Ciudad

City

Mexico		Guadalajara	Monter	rey Juarez
Friends (female	e) 50	48	52	48
Mother	34	33	35	32
Friends (male)	33	30	32	32
Father	17	14	13	13
Teachers	7	7	5	9
Other persons	44	45	45	29
Base (n=)	657	673	554	412

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